

The University of Alberta Department of Music presents:

MUSIC AT WINSPEAR



The University of Alberta
Concert Band and Symphonic Wind Ensemble

Tuesday, November 23, 2010 at 8:00 pm
Winspear Centre for the Arts



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Programme

The University of Alberta Concert Band Angela Schroeder, conductor

<i>Italian in Algiers - Overture</i> (1813)	Gioachino Rossini (1792 – 1868)
<i>Toccata for Band</i> (1957)	Frank Erickson (1923 – 1996) Daniel Kindopp, Guest Conductor
<i>The Echo Never Fades</i> (2003)	David Gillingham (b. 1947)
<i>Variations on a Shaker Melody</i> (1956)	Aaron Copland (1900-1990)
<i>Rocky Point Holiday</i> (1969)	Ron Nelson (b. 1929)

-Intermission-

The University of Alberta Symphonic Wind Ensemble Angela Schroeder, conductor

<i>Postcard</i> (1993)	Frank Ticheli (b. 1958) Dan Sabo, Guest Conductor
<i>Give Us This Day: Short Symphony</i> (2007)	David Maslanka (b. 1943) I. Moderately Slow II. Very fast
<i>Bells for Stokowski</i> (2002)	Michael Daugherty (b. 1954)

Program Notes

Gioachino Antonio Rossini (1792 - 1868) is the most important Italian composer of the first half of the 19th century. Rossini transformed the form and content of Italian opera, displacing dated and dying traditions inherited from such composers as Cimarosa and Paisiello and establishing in their place a largely new set of procedures. Though best known for his comic operas – and for music that is sensuous, brilliant and rhythmically vital – Rossini's contribution to the evolution of opera seria and to stage works of mixed genres is equally important, making him Verdi's most significant forerunner. Rossini is also an important figure in the development of 19th-century French (and, more tangentially, German) opera. Using his enormous prestige to effect a blending of French and Italian traditions during his first residency in Paris between 1824 and 1829, Rossini created for the Paris Opéra two works – the comic *Le Comte Ory* and the political epic *Guillaume Tell* – which were to have a significant influence on composers as different as Adam and Meyerbeer, Offenbach and Wagner.

Italian in Algiers (1813) is Rossini's first buffo masterpiece in the fully-fledged two-act form. It quickly won widespread popular acclaim in Italy and it was the first Rossini opera to be produced in Germany (1816, Munich) and France (1817, Paris). Paradoxically, it was the failure with Venetian audiences of Rossini's own *La pietra del paragone* that prompted a crisis in the schedule of the Teatro S Benedetto in late April 1813, a crisis exacerbated by the non-appearance of a promised opera by Carlo Coccia. To fill the gap, Rossini was commissioned to re-work Anelli's libretto for *L'italiana in Algeri*, first set to music by Mosca for La Scala, Milan, in August 1808. Rossini completed the work in 27 days, in time for the prima on 22 May 1813. Predictably, there were those in the audience during the opera's initial run ready to proclaim that the opera was a rehash of Mosca and secondhand Rossini. In fact, nothing could be further from the truth, as informed Venetian critical opinion rapidly acknowledged. This is not only one of Rossini's most brilliant scores but also one of his most original, with most of the music, including the famous overture, freshly written by him. It is this overture which Lucien Cailliet transcribed for band in 1952. It tells the tale of the Dey of Algiers' quest for the heart of Isabella, complicated by her engagement to another, not to mention that the Dey himself is married. His wife proves wilier, as she arranges for Isabella and her love to escape and regain the affection of her spouse.

Frank Erickson (1923 - 1996) is widely recognized as one of the most revered composers of quality music for the developing band. With more than one hundred original works, Erickson's music is accessible to all levels and performed worldwide. Erickson began playing trumpet at ten and composed his first piece, *The Fall of Evening*, while still in high school.

He served in the US Army Air Corp during WWII and served as a weather forecaster and band arranger. Following the war, he spent time studying composition with Mario Castelnuovo-Tedesco, Halsey Stevens and Clarence Sawhill. He then complete his bachelor and master of music degrees at USC before going on to teach at UCLA and San Jose State College.

Erickson also did a great deal of editing work for publishers and eventually would form his own publishing company, Summit Publications, in 1970. In addition to his work as a composer and editor, Erickson was an author, guest lecturer and conductor. He was elected to the Academy of Wind and Percussion Arts in 1986 and was a life member of the National Band Association.

Toccata for Band (1957) The term Toccata comes from the Italian toccare, meaning “to touch.” Originally used in the late Renaissance and Baroque periods, it described a piece of great virtuosity that required fast finger motions. Erickson’s choice of title is reflected in the opening theme which he makes use of the technical abilities of various instrumental sections to create a brilliant toccata style. A flowing, lyric section contrasts this, which is also typical of the Renaissance and Baroque dance pieces it draws its title from. Cleverly crafted, there is a great deal of rhythmic syncopation both in the melody and accompaniment, creating exciting interplay and demonstrating Erickson’s rhythmic penchant alongside the lyrical style he is known for.

David R. Gillingham (b. 1947) earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century. His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for Heroes, Lost and Fallen. Dr. Gillingham’s works have been recorded by Klavier, Sony and Summit and Centaur. His works are regularly performed by leading ensembles, including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, University of Oklahoma Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble.

Also, nationally known artists Fred Mills of the Canadian Brass, Randall Hawes of the Detroit Symphony and Charles Vernon of the Chicago Symphony Orchestra have performed works by Dr. Gillingham.

Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and, recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

The Echo Never Fades (2003) was commissioned by The St. Charles East High School Wind Ensemble in St. Charles, Illinois in 2002 as a memorial to band student Tyler Caruso. Initially hesitant to compose a memorial piece, Gillingham was eventually convinced upon reading the tributes sent to him by Tyler's classmates. The title is taken from a poem Tyler was fond of. The work begins and ends in an expressive, lyrical style and features solo alto saxophone, Tyler's instrument. This is juxtaposed by a strident, heroic middle section that introduces accented figures beneath "Tyler's theme". The result is a powerful piece of music full of long, flowing passages and intense sustained sounds. The piece ends with a return of the saxophone followed by ascending chords in the piano leading to a peaceful ending.

Aaron Copland (1900 - 1990): One of his country's most enduringly successful composers, Copland created a distinctively American style and aesthetic in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also active as a critic, mentor, advocate and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century.

The son of Jewish immigrants, Copland was the youngest of five children and was particularly close to his sister Laurine, who introduced him to ragtime and opera. By 7 he was making up tunes on the piano and by 12 was notating them. In 1921 he left New York for Paris, studying most notably with Nadia Boulanger. Upon returning to America, Copland's works often included jazz elements to purge what he felt was a growing European "flavour" in his music. He was also concerned with the gap between popular and art music, and began composing works in a more accessible style. Drawing on American popular and folk music, he created some of his most memorable works during this time, including the ballets *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1944). In his later years, he preferred to conduct his work rather than compose, but he remained a champion of American music, promoting it as a lecturer and teacher as well as authoring books on the subject. He received the Pulitzer Prize in Music in 1945 for *Appalachian Spring* and was awarded the Presidential Medal of Freedom in 1964.

Variations on a Shaker Melody (1956): Copland's *Appalachian Spring* is a poignant love story set against a frontier background. Drawing on folk tunes, the ballet tells the story of the springtime celebrations and invokes the spirit of an early America full of optimism, courage, energy, and vigor.

While composing the piece, Copland did not have a title in mind and simply titled it “Ballet for Martha” as dancer Martha Graham would be choreographing the finished piece. Drawing the title from a line of poetry by Hart Crane, the ballet found its setting in Appalachia well after it was completed. It is rumored that Copland only learned of its title once he arrived at rehearsals and asked Graham what she had decided to call it. Furthermore, the “spring” referred to in the poem was a water source, not the season. Copland was often amused when people told him how he captured the beauty of the Appalachians in the springtime as a result of this.

Best known among the movements of the ballet was Copland’s variations based on an then obscure Shaker tune, well known now and commonly referred to as Simple Gifts. Graham has instructed Copland the movement “...should have the feeling of a telescoped day with such simple things as take place in times of peace, children playing, women talking, men in some feats of strength, a party at night, dinner perhaps, and a pattern of work.” While often mistakenly called a hymn tune, it is most accurately described as a dance tune; the lyric reference to “turning” was in actuality a dance instruction. Five variations of the theme are presented as the tune weaves its way from a solo introduction through the entire ensemble.

Ron Nelson (b. 1929) was greatly influenced by his mother, who played the piano by ear. By age six he was taking piano lessons with the ambition of becoming an organist, an ambition he fulfilled at 13 when hired by a local church. Nelson has remarked that this early instruction in organ taught him the basic concepts of orchestration. He then studied composition at Eastman School of Music, completing bachelor and masters studies before studying at the Ecolè Normale de Musique and Paris Conservatory on a Fulbright Grant from 1954-55. Nelson returned to Eastman and completed his Doctor of Musical Arts degree in 1956. That same year he accepted a position at Brown University, serving as chair from 1963-1973. In 1993 he retired from Brown and was granted Professor Emeritus status.

In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia* (Homage on B-A-C-H) made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Dr. Nelson has received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the USAF Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities.

He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts.

Dr. Nelson has appeared as guest composer/conductor at a large number of colleges and universities, including Illinois, Yale, North Texas State, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, CalTech, MIT, and Princeton. Ron Nelson currently resides with his wife Michele in Scottsdale, Arizona.

Rocky Point Holiday (1969) was commissioned by Frank Bencrisutto for the University of Minnesota Concert Band's Russian tour. Rocky Point Holiday was composed while Nelson was vacationing with his family at a Rocky Point seaside resort in Rhode Island. Bencrisutto wanted an 'American' piece to open the program. As the composer states, "I have long ago accepted being typecast as a composer of flashy, high energy overtures. I really feel this music." It is one of the earliest works to expand the colouristic use of the percussion family. Nelson also included many florid woodwind passages that require advanced techniques and divisi requiring rhythmic precision while light, rapid staccato style is required in several passages in the woodwinds and trumpets. Nelsons use of long, sweeping melodic lines, short rhythmic motives, timbral contrasts and innovative percussion colours make Rocky Point Holiday a showcase for the concert band.

The music of **Frank Ticheli** (b. 1958) has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world.

Including: Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. He is a national honorary member of Kappa Kappa Psi and Phi Mu Alpha Sinfonia, and he was named by the American School Band Directors Association as the 2009 recipient of the A. Austin Harding Award, bestowed to individuals “who have made exceptional contributions to the school band movement in America.”

Frank Ticheli received his doctoral and master's degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Postcard (1993) was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief “postcard” as a musical reflection of her character—vibrant, whimsical, succinct.

It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a palindrome—that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as Hannah and Anna) to their children. H. Robert Reynolds' first name is Harrah. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name Ethel: E (E natural) T (te in the solfeggio system, B flat) H (in the German system, B natural) E (E-flat this time) L (la in the solfeggio system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

Postcard was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds.

Notes by the Composer

David Maslanka (b. 1943) was born in New Bedford, Massachusetts. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," the 2nd, 3rd, and 4th symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. Percussion works include, "Variations of 'Lost Love'" and "My Lady White: for solo marimba, and three ensemble works: "Arcadia II: Concerto for Marimba and Percussion Ensemble," "Crown of Thorns," and "Montana Music: Three Dances for Percussion." In addition, he has written a wide variety of chamber, orchestral, and choral pieces. David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of true mindfulness. Music makes the connection to reality, and by reality I mean a true awakesness and awareness. Give Us This Day... Give us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle *Short Symphony for Wind Ensemble* because the music isn't really programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody "Vater Unser in Himmereich" (Our Father in Heaven), #110 from the 371 Four-Part chorales by J.S. Bach.

Notes by the Composer

Michael Daugherty (b. 1954) is one of the most frequently commissioned, programmed, and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by *The Times* (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.” Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertoire and made him, according to the League of American Orchestras, one of the ten most performed living American composers.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76) and the Manhattan School of Music (1976-78). In 1978, Pierre Boulez, then the Music Director of the New York Philharmonic, invited Daugherty to apply to his recently opened computer music institute in Paris: IRCAM (Institut de Recherche et Coordination Acoustique/Musique). A Fulbright Fellowship enabled Daugherty to move to Paris to study computer music at IRCAM from 1979-80. Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-1990 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance in Ann Arbor, Michigan where, since 1991, he has been a mentor to many of today’s most talented young composers.

Daugherty is a frequent guest of professional orchestras, festivals, universities and conservatories around the world where he participates in pre-concert talks, teaches composition master classes and works with student composers and ensembles. Daugherty has been the Composer-in-Residence with the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999-2003), Colorado Symphony Orchestra (2001-2002), Cabrillo Festival of Contemporary Music (2001-04, 2006-08), West Shore Symphony Orchestra (2005-06), Eugene Symphony (2006), Henry Mancini Summer Institute (2006), Music from Angel Fire Chamber Music Festival (2006) and Pacific Symphony (2010).

Daugherty has received numerous awards, distinctions, and fellowships for his music including a Fulbright Fellowship (1977), Kennedy Center Friedheim Award (1989), Goddard Lieberman Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), the Stoecker Prize from the Chamber Music Society of Lincoln Center (2000) and the Michigan Governor’s Award (2004).

In 2005, Daugherty received the Lancaster Symphony Orchestra Composer's Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the winner of the A. I. duPont Award. Also in 2007, Daugherty was named "Outstanding Classical Composer" at the Detroit Music Awards and received the American Bandmasters Association Ostwald Award for his composition *Raise the Roof* for Timpani and Symphonic Band. His music is published by Peermusic Classical and since 2003 by Boosey and Hawkes. Daugherty's music can be heard on the Albany, Argo, Delos, Equilibrium, Naxos, Nonesuch and Sony labels.

Bells for Stokowski (2002) for symphonic band was commissioned by a consortium including the University of Michigan (Michael Haithcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse), University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody Birdwell). Its first performance was given by the University of Michigan Symphony Band, conducted by Michael Haithcock, in the Michigan Theater, Ann Arbor, Michigan, on October 2, 2002. It was performed by the Arizona State University Wind Ensemble, conducted by Gary Hill, at the National Conference of the College Band Directors National Association, Minneapolis, Minnesota, on March 27, 2003. *Bells for Stokowski* is a tribute to one of the most influential and controversial conductors of the 20th century.

Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in *Fantasia* resulted in the first stereophonic recording of an orchestral soundtrack.

It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear. In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate.

The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own “transcription” of Bach’s C Major Prelude from The Well-Tempered Klavier. In keeping with Stokowski’s musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout Bells for Stokowski. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski’s experimental seating rearrangements. In the coda I evoke the famous “Stokowski sound,” by making the symphonic band resound like an enormous, rumbling gothic organ.

Notes by the Composer

Music at Winspear

Offering students the opportunity to perform in a world class venue, the Music at Winspear series showcases the accomplished talents of our students.

8 PM AT THE WINSPEAR CENTRE FOR THE ARTS

Making Music: A Department of Music Fundraiser

Monday, January 24, 2011

Featuring the University Symphony Orchestra & a variety of student ensembles

The Chorales of Bach

Monday, March 21, 2011

The University Symphony Orchestra

Monday, April 4, 2011

Featuring works by the Department of Music Composition & Concerto Competition winners, as well as work by Saint-Seans

World Music Sampler

Thursday, April 7, 2011

Featuring the Indian Music, West African Music and Middle Eastern & Northern African Music ensembles

The University of Alberta Concert Band

Flute 1

Taryn Gibson
Linda Hudson
Tae Hyng Kim
Courtney Maltais
Jessica Milanowski
Jessica Muckle
Jessica Rogers
Helen Shi

Flute 2

Michael Chi
Brianne Debler
Darilyn Edwards
Danielle Fuechtmann
Lauren Gagnon
Megan Krause
Ye Ziqing

Oboe

Vincent Chen

Clarinet 1

Dylan Bernhard
Meagan Jensen
Crystalyn Legg-St Pierre
Michael Sordi

Clarinet 2

Miriam Ayles
Katharine Brown
Erin Walker

Clarinet 3

Brittany Brusseau
Nicole Spence
Amanda Warnock
Lyndsey Cohen

Bass Clarinet

Shannah Barros
Alyssa Diepdael

Alto Saxophone I

Lisa Dollansky
Marcie Frewin
David Janzen
Katrina Tarnawsky

Alto Saxophone 2

Angelina Fleck
Taylor-Rae Foster
Tracy Laslop
Chad Ohman

Tenor Saxophone

Callan Griffin
Tyler Heal
Erica Torok

Bari Saxophone

Eric Toombs

Trumpet 1

Katherine Buffel
Kelsey Gil
Cole Peardon
Siobhan Penner
Dylan Reap
Alanna Willis

Trumpet 2

Ian Kerr
David Rhodes
Desiree Skubleny
Agata Surmacz
Jamie Tallman

Trumpet 3

Brett Bouthillier
Alex Kubish
Kristin LaGrange
Eric Lindemulder
Jackie Meyler
Harley Morison

Horn

Lauren Baril
Peter Clark
Paul Dauphinais
Alison Deas
Emily Filice
Heather Kennedy
Jinnee Lu

Trombone

Lynn Atkin
Andrew Buys
Jonathan Burr
Kaleen Clark
Jonathan Taylor

Euphonium

Sonya Francis
Victoria Merritt

Tuba

David Bergeron
Sarah Grieve
Cody Meyer

Percussion

Aimee Gegolick
Yvonne Boon
Jonathan Sims

The University of Alberta Symphonic Wind Ensemble

Flute

Kirsten Elliott
Jessica McMillan
Lara Milner
Philippe de Montigny
Aleah Wielinga

Oboe

Graeme Armstrong
Noelle Byer
Christa Eriksson

Bassoon

Kathryn Murphy
Matt Nickel
Emily Tam

Clarinet

Catherine Beck
Edward Davies
Alyssa Diepdael
Christopher Mann
Ellie Neufeld
Daniela Pagliuso
Daryl Price
Jolene Wong
Mary Zhou

Saxophone

Kayla Chambers
Gavin Goodwin
Laura Kerslake
Stephen Lewis
Emily Schultz
Eric Toombs
Ryan Yusep

Horn

Bethany Hrynew
David Moore
Molly McAllister
Zach Vogel

Trumpets

Adam Franzke
Matt Parsons
Siobhan Penner
Sarah Roberts
Glenn Skelton
Trish Whitebone

Trombone

Lynn Atkin
David Galloway
Catherine Hansen

Bass Trombone

Yuri Delanghe

Euphonium

Aaron Adamkewicz
Tim Lenk

Tuba

Ray Basaraba
Sidney M'Sahel
Wei Qiang

Percussion

Alyssa Baker
Allyson MacIvor
Kayla McDonald
Heidi Swanson
Jonathan Taylor

Guitar

Dan Sabo

String Bass

Ben Eldon

Piano/Organ

Hyejin Lee

Harp

Samantha Spurrier
Victoria Burgess

A native of Calgary, **Dr. Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr. Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in five volumes of the Teaching Music through Performance in Band series, which profile wind literature for all levels of instrumental instruction, published by GIA.

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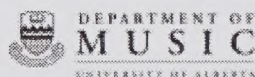
University of Alberta Department of Music
Wind & Percussion Applied Faculty

Shelley Younge, *Flute*
Beth Levia, *Oboe*
Diane Persson, *Bassoon*
Charles Hudelson, Jeff Campbell, *Clarinet*
Allison Balcetis, Dr. William Street, *Saxophone*
Alvin Lowrey, Russell Whitehead, *Trumpet*
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